1: Grigson G-5 (1927-1934) 1949
AW32 Gond AW32

Bison Horn Maria

301 favourite beads. They are fond also of necklaces of small, brightly gilded beads, which they call *mirako-mungya*. They may wear one or two armlets (*danda-bhata*) on one arm above the elbow, or a pair of bracelets on one wrist (*ka'i-bara*), of silver, brass, or aluminium, and similar in type to those bought by the Hill Marias. They wear a plain waist-cord (*para-nori*) instead of the cowry-cord of the hills for carrying knives and tobacco boxes. A comb is attached to this, for regular use. They may have hanging from a fastener of aluminium wire, shaped like the eye of the hooks-and-eyes of ladies' dresses, two thin aluminium toothpicks, and an aluminium ear-scoop; the Hill Marias also use these. They hang like a pendant on the chest.

The women's hair ornaments have been described along with their hair-dressing; it need only be added here that occasionally, instead of the polished brass fillet there mentioned, they wear bead fillets like those of the Hill Maria women. Armlets and wristlets are worn on the same arm, and are similar to those of the hill women. Instead of the white-bead ropes and the coloured-bead collars worn by the hill women, they wear long ropes of red, red and green, or gamboge beads; and over these they wear a vast number of the iron and brass rings of the type already described as borrowed by the hill women from them; they here call the iron neck-rings *tiya*, not *suta* as in the hills. Their ear plugs are similar to those
301 used in the hills, but from the lobe plug to a ring worn, as by their
304 men, in a hole in the cartilage near the darwinian tubercle, is often fastened a cord on which is threaded between two blue or green beads a slightly oblong, cube-shaped bead of brass or aluminium. The nose is symmetrically adorned by two gold or gilt rings in the wing of each nostril, and, between them, hanging from a small ring in the septum, a small gold or gilt ornament like a leaf pointing downwards, sometimes with a piece of red glass set in the middle.

297 I have taken the wearing of the Bison-horn dancing head-dress
535 as the most obvious distinction between the two kinds of 'Marias'.

Dancing-dress This is known as a *tallagulla*. I had one made from horns and peacock feathers supplied by me. After my head had been measured round the plane of the temples, a basketry 'cap' was made, fitting loosely round the brows, and
● 294 sloping backwards and upwards into a low peak. It is made loose, as it has to support the horns and the plume of feathers, as well as strings of cowries and many folds and streamers of cloth of various colours, which subsequently tighten it and make it fit snugly round the head. The basketry is of twilled bamboo strips running diagonally from the edge that fits over the brows. The bison-horns were pared with a sharp knife to remove outer dirt or callosities and

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reveal their true colour and beauty; they were then rubbed smooth with sand and polished with mustard oil. The edges of the horns where they had originally sprung on their cores from the bison's head were cut down and trimmed clean and straight, so that they would fit closely on to the sides of the basketry cap, a little to the front of and above the ears. Holes were bored at regular intervals about an inch from the rim of the horns with a piece of heated brass wire, and widened with the point of a knife used as a drill by rolling the wooden handle between the palms of the hands. Palm fibre twine[1] was stitched through these holes and the basketry, the end of the twine being then whipped three or four times round the end of the horn, passed through the basketry again and knotted inside the cap to the other end. Meanwhile the peacock's tail-feathers had had all their lower feathering trimmed off and had been gathered into a tight round bunch of the eyed ends, all round and below which were added great numbers of the tail-feathers of the red jungle-cock or his domesticated cousin. The stalks were then plaited together with horizontal twilled wefts of thin slices of green bamboo rind, the ends being cut flush, and bound round twice with bamboo rind. The plume so made was fastened vertically to the peak of the basketry cap by a bamboo rod passing through the peak and running into the bunched feather stems, and by stitches of twine. The further adornment of the *tallagulla* depends largely on means and taste. The stem of the plume of feathers is wound round with coloured cloth, the ends of which hang as streamers down to the centre of the back. *Pagri* cloth of bright colours is criss-crossed tightly over the basketry cap and the brow ends of the horns, and often ends of this are left as streamers behind the head. Ideally, a brow piece of red or blue cloth, with a fringe, single or double, of closely-stitched cowries along its lower edge, and from five to ten tassels of strings of cowries hanging from it over the face, is tied over the lower rim of the head-dress; the brow piece is often further adorned in the centre or edges with flakes of mica, or groups of cowries, or brass studs, or a pattern of small pieces of cloth of contrasting colours. Now cowries being unobtainable, often this brow-piece is replaced by extra folds of *pagri* cloth.

Bison must in the old days have been very plentiful; this was, indeed, recorded as the case by Glasfurd in 1862, but his son Colonel A. I. R. Glasfurd, in the fascinating chapter on a shoot in Bastar in his *Musings of an Old Shikari*,[2] states that he took his father's old diaries with him to Bastar and found no game at all in

[1] 'Twine' is used in its technical sense.
[2] pp. 127-48 (London, The Bodley Head, 1928).